

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
DECEMBER NINETEEN THIRTY



"ST. JOHN ON PATMOS" BY NICOLAS POUSSIN (1594-1665)
ACQUIRED FOR THE A. A. MUNGER COLLECTION



DETAIL FROM "ST. JOHN ON PATMOS" BY POUSSIN. A. A. MUNGER COLLECTION

POUSSIN AND CÉZANNE

ONCE, Cézanne, who was always talking about being a "classic," was asked what he meant by the term. "Poussin made over again according to nature," he replied.

The answer became famous. Every writer on Cézanne has used it until there was a danger that like Tintoretto's apocryphal remark about "combining the draughtsmanship of Michelangelo with the color of Titian," the phrase might end by losing all its meaning. For, on the surface of things, were there ever two men less alike? Poussin was acknowledged the greatest painter of his day, both in France where he was born and in Italy where he spent most of his life. Poussin became "First Painter" to Louis XIII, and rich amateurs fought over him and purchased every work even before it was painted. Cézanne, during his lifetime, was nobody,

a harmless eccentric who had left Paris as a failure and returned to his home in Provence where he went on painting but couldn't give his canvases away. Poussin had two biographers to celebrate him in hundreds of closely printed pages. Cézanne grew so humble and sensitive that he thought people were making fun of him when occasionally they admired his work. What has Cézanne to do with Poussin? Poussin, the great authority on law and decorum in painting; Cézanne, the wilful "original," whose distortions of form are still being explained in some quarters as resulting from astigmatism.

The answer for us may be found in two paintings in the Art Institute, a landscape by Poussin, recently purchased for the A. A. Munger Collection, and a landscape by Cézanne, which Martin A. Ryerson had the foresight to acquire ten years ago and

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which is now a part of his loan collection. If the two paintings could be placed side by side, at first their differences might seem to outweigh their similarities. The original impression of the Poussin¹ is one of dense, closely massed forms expressed in a color scheme which seems to us conventional. By comparison Cézanne's view of L'Estaque is infinitely more direct, and our eyes are stimulated by its highly keyed arrangement. But looking deeper than the color, we come to the composition and beyond to the guiding spirit which planned and controlled the composition, and it is there we begin to see a kinship.

The inspiration behind both is the same: a genuine love of the antique lands. Though born in Normandy, Poussin cast longing eyes at Rome and, once settled there, was never happy in any other place. Commanded by the King of France to return to Paris, he mourned, "Alas, there we are too far away from the sun!" Cézanne never left France, but he felt himself in touch with the ancient tradition. His region had felt the ordering hand of Rome upon its countryside and, in a noted conversation, he speaks of the "great classic lands, our Provence, Greece and Italy." He lived continually in the South after 1880, returning only to Paris for occasional forays on the Louvre. Both artists were stirred by the saturated blue of the sky, the strong sunlight falling on buildings and low mountains.

They loved these regions because both sought to express themselves "lucidly in paint." They sought to create from nature a type of painting which in its logical relationships and internal harmonies is closely related to the art of architecture. Historically, Poussin and Cézanne were

born at periods when this type of art was out of fashion. In seventeenth century Rome, Poussin found the Baroque in full control, but its scattered violence of form and color, its virtuosity and unstable composition failed to satisfy him. Ignoring the Eclectics who imitated the Ancients without understanding them, he went back to Raphael and Titian. The years which Cézanne spent in Paris marked the birth of Impressionism, but after adopting for awhile the teachings of Pissarro, he found that he craved more in painting than a floating veil of color, no matter how charming the selection of pure tones or how deftly they were disposed across the surface of the canvas. He ended by wanting "to make of Impressionism something solid and durable like the art of the museums." And, turning to the Louvre, he found Poussin.

The methods by which both artists approached the goals of their art are similar. The title of our painting is "St. John on Patmos," but the subject was only an excuse for Poussin to indulge his love of the Roman *Campagna*. The figure of the Evangelist is Poussin's concession to his age; pictorially he counts no more than another broken column or a tree. The artist absorbed nature in the outskirts of Rome; for hours he would sit among the ruins, observing the country under the play of sun and shade, sketching the distant hills and files of trees, even the plants and vines at his feet until he could say, "I have neglected nothing." Then he would return to his studio, there to build his landscape, stone by stone, tree by tree, omitting all that was accidental and haphazard until he achieved at length the final record of his vision.

Cézanne could not work away from the object. Like Manet he was lost without it, so he practically carried the studio out-of-doors. Every painting that he made before nature was as carefully planned and "realized" as one of Poussin's. He never copied the scene or even "interpreted" it

¹"St. John on Patmos," a composition famous to Poussin literature. Louis de Châtillon engraved it for N. Poilly. Smith, *Catalogue Raisonné* VIII (edition of 1837), traces it through the collection of M. Robit (1801) to its owner, Sir Thomas Baring. From 1850 on it was lost; Grauthof, *Nicolas Poussin* II (1914), mentions it among missing works which Andersen in his *Nicolaus Poussin* (Leipzig, 1863) has listed as No. 455. In 1928 it appeared at a London auction. See Hans Posse, *Pantheon* V (1930), 62, 64-5.

in the popular sense of the word. "Art is a harmony *parallel* to nature," was the way he expressed the philosophy of his method. The rules of "harmony" he learned from experiment and from the old masters in the Louvre. "I want to go to a painter who gives me to myself," he once said. "Every time I come away from Poussin I know myself better."

In the "St. John on Patmos," we can see the Poussin that he emulated. It is one of the most typical landscapes, belonging to the period around the middle of the century, when Poussin was painting the "Phokion" in the Louvre (1648) and the "Great Road" (1648) in the National Gallery. Gradually Poussin's interest in the countryside has become the chief inspiration in his art. Influenced perhaps by his neighbor and countryman, Claude Lorrain, its growth can be traced through a series of compositions in which the landscape appears first as an accessory to the figures, then as a motif of equal importance, and finally as here, when it exists practically for its own sake. Like most of Poussin, the more we study the painting, the more it rewards us by showing how inevitably right and just each part is to the whole. The landscape is stabilized, as usual, with a series of horizontal planes, the first of which creates a broad platform for the composition to rest on, and another of which cuts across the picture along the further shore of the bay, at the foot of the mountains. Opposing these horizontals are various verticals; the massive base of the column in the foreground, an obelisk, and a broken portico, which not only lend accent but stop the more rapid movements of curving hills and low bushes. Cézanne's treatment of L'Estaque has a similar scaffolding. The extended roofs of the lowest buildings provide the platform, and a similar parallel extends at the foot of the low mountains clear across the composition.

In matter of space division, both landscapes are alike. Frequently, Poussin has been denied any connection with his age, but we can see, though he reacted against its main principles, he was influenced by

certain tendencies. The mood of sustained melancholy which his later landscapes evoke is distinctly Baroque; likewise something of the heroic scale and sweep of his design. The richer texture of light and dark, and the sense of deep space and far horizons were developed out of sixteenth century art. He worked consistently in a method of balanced masses, rather than designing in rhythmic patterns. Though seemingly so full of detail, the landscape is made up of a series of full, classical forms, like the broken columns in the foreground, the rounded tops of the trees, the solidly felt cliffs and mountains.

With Cézanne the problem of how to stress space becomes even more acute. His composition, compared with Poussin's, is so simple as to seem skeletal. He has drastically reduced it to the most direct terms; there is nothing left in to describe, nothing to decorate. Poussin's architecture remains Roman in its final appeal; Cézanne's is unsparingly Doric. The buildings in the foreground of L'Estaque are opposed in mass one against another. Modeled in deepest space, they are rearranged in such a manner as to create a series of planes which fall back and back into the distance. More consistent in arranging his planes than Poussin, Cézanne is not troubled by actual appearances. The trees which grow on the island of Patmos are recognizable as trees, but the trees in L'Estaque are disintegrated by the painter to stress their dimensional relations.

Perhaps the greatest contrast between the two paintings lies in their color. Poussin's ruling spirit extends into his choice and balance of tones. Nothing obtrudes in his modest selection of olive-greens, warm, light tans, roses and yellows working in harmony with a cobalt sky. Cézanne's palette is made up of the most intense blues, red-orange, violets and greens—pure colors which he had taken from the Impressionists. All his life Cézanne was trying to combine structure as he understood it in the old masters, with the color "sensation" which his eye received. "The whole problem is there," he once exclaimed, "to yield to the atmos-

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"L'ESTAQUE," BY PAUL CÉZANNE (1839-1906). LENT BY MARTIN A. RYERSON

phere or to resist it. To yield is to deny the 'localities'; to resist is to give them force and variety." To secure the greatest depth in his art, Cézanne avoided the linear, feeling his way along an edge, accenting that part which will give the form its greatest volume. His color is not broken like Moner's but is applied in hundreds of dilute and hesitant strokes, gradually building up a passage that counts as a "locality" but also as a spot, vibrating and alive. Here Cézanne's use of structural color extends even to his painting of the Mediterranean. The Impressionists prided themselves on being able to catch the most fugitive effects of light on water, but Cézanne calmly reduces the sea to its spatial elements, and carries on his design of planes.

"Poussin made over again according to nature" meant for him the use of that master's principles of clarity and order, remade by all that painting had discovered

in the interval, and that he himself had found out. "My method, my code, is realism," he said, "but a realism, you must understand, full of grandeur."

Separated by two centuries they seem very close; Poussin the spiritual ancestor of Cézanne, Cézanne the descendant who wanted to "continue him, just as Poussin had continued the others who went before." Between them lie various movements: the Rococo with its flair for decoration; "Classicism" expressing the muscle-bound return to the past; the fantasies of Romanticism; Impressionism, seeking to dissolve the forms of things to paint their evanescence more beautifully. In the Ryerson Collection hangs "L'Estaque"; a few galleries away is "St. John on Patmos." The first is "Poussin made over again according to nature." The second comes very close to being "Cézanne made over again according to Poussin."

DANIEL CATTON RICH

SOME PERSIAN TEXTILES

TO the collection of Oriental textiles have recently been added between fifty and sixty examples of Persian loom work from the sixteenth, seventeenth and eighteenth centuries. These were collected in Persia by Arthur Upham Pope during his recent travels in that country. They give to the Oriental department a representative series demonstrating the great skill of the Persian weaver as well as the justly famous ability of the Persian designer.

Some of the pieces rely to a great extent on daring and taste in color combinations, as for instance one piece which combines bright red, blue, and gold in a Moorish fashion, while others show great delicacy of line. Most remarkable for its size and state of preservation is the first silk illustrated (Fig. 1). The ogival bands of cloud-forms which hark back to the time of the Mongol invasion with its fondness for Chinese motives come very close to the Turkish silks and velvets of the best Ottoman period. The panels do not, however, contain any of the characteristic carnations, tulips and rosebuds, and most decided of all, as opposed to the Turkish predilection for sumptuous reds, blues and greens, the colors are a series of delicate pastel shades which come quite close to those of the famous "Polonaise" rugs made as gifts from the Shah to Western powers.¹ Considering color and design it may not be too far fetched to think that this textile with similar pieces was manufactured to

meet the taste of a foreign market. A signature "Eastern" or "Royal" is included in the design. The technique is also very remarkable, since it is a double cloth, heretofore better known in minute designs, often with figural subjects.

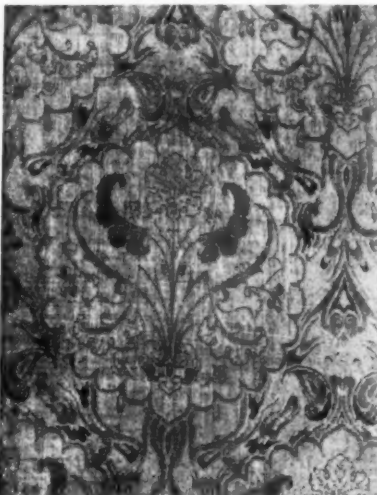


FIG. 1. PERSIAN SILK SIGNED, "EASTERN" OR "ROYAL"

One definite type which is represented in the group by several examples should be attributed to the weavers of Kashan from the seventeenth to the nineteenth century. They show floral sprays either in powdering arrangement, or so close together that the expression "mille fleurs" might justly describe them. Technically they are all on a soft satin ground, occasionally red or green, but usually dark, inky blue. The design is in bright polychrome and less meticulously woven than the

choicer patterns on a larger scale. Closely affiliated with this group are two pieces with trellis patterns formed by lancet leaves.

The Isfahan weavers seem to have had a great fondness for the firm, often ribbed cloth ground. One notable design of this type (Fig. 3) must have been very fashionable, considering the many versions still to be found. It has large symmetric flower bouquets in horizontal rows and small leaves and petals in between as if they had just been blown off by the sharp mountain wind. The straight vertical stripes indicating the flower stems and the highly conventional treatment give this design a geometric effect. Often besides the loose petals one finds an inscription panel with the name of Muhammed, as for instance in

¹For this comparison I am indebted to Mr. Pope.

the deep maroon textile exhibited on the west wall of the Persian room.

One of the most admired pieces among those acquired in Persia in 1926 was a dark blue brocaded silk shirt. It was attributed to Yezd or Isfahan in the seventeenth century. Among the recent pieces are several with similar designs giving an interesting series for study purposes. They are all very well woven and the designs of medallions, or cartouches, and surrounding circular discs or conventional flowers come close to the previous group. This would strengthen the hypothesis that they were made in Isfahan (Fig. 2).

The admirers of Persian textiles of this period have often wondered at the sharp creases in definite designs which are occasionally found. They form diagonal stripes, and diamond patterns, or they are broken up into a more elaborate hexagonal trellis work, as in the red coat exhibited in the Persian room and acquired in Persia in 1925-26. How were these markings made so that they have not disappeared with time, and were they in use all through Persia? Careful study of many examples of this type reveals that they were applied free-hand by means of a hot iron. There are always certain irregularities which prove that

every line was pressed separately. This is particularly evident in the red coat where the triple lines forming the trellis occasionally meet inaccurately at the junctions. Among the textiles recently received good examples of this may also be found. That a hot iron was used is occasionally revealed on the back. As happens to many laundresses, the iron got too hot, and even though the silk was not seriously injured, the delicate color was affected. This, however, only occurs on one side of the crease, which would naturally happen if the material were doubled over and pressed. Collectors who have been fortunate enough to gather Persian textiles in Persia have said that this type is more frequently found in Kashan than elsewhere.

In this typically Persian collection of motives and treatments it is strange to find one piece thoroughly Arabic in type. (Illus. on p. 128). Attributed to Damascus, it shows wide zigzag bands with the name of Muhammed and Allah and short quotations from the Koran in white on red satin. Many examples of this type are known, particularly as tomb covers in the Turkish empire. The same design on an heroic scale entirely in black is used to cover the famous Kaaba in Mekka. JULIE MICHELET.

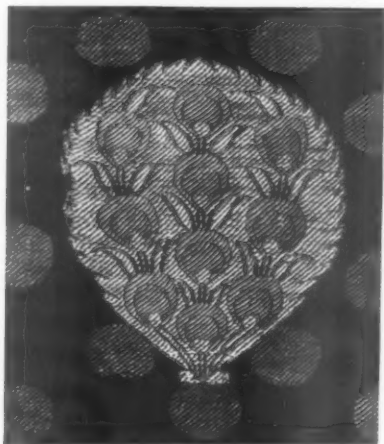


FIG. 2. PERSIAN SILK. ISFAHAN, SEVENTEENTH CENTURY



FIG. 3. PERSIAN SILK, CONVENTIONAL FLOWER BOUQUET, SEVENTEENTH CENTURY

PRIZE AWARDS IN THE ANNUAL AMERICAN EXHIBITION



LOUIS RITMAN, "JULLIEN."
AWARDED THE SECOND LOGAN PRIZE

FOR the first time since its establishment in 1928, a sculptor instead of a painter captured the Mr. and Mrs. Frank G. Logan Medal and twenty-five hundred dollars in the Annual Exhibition by Americans now in progress in the East Wing Galleries. The sculptor is Heinz Warneke, and his winning entry is the monumental figure in warm-toned marble published last month in the *Bulletin*. While Mr. Warneke was born in Bremen, Germany, in 1895 and studied at the Academy of Fine Arts in Berlin, he has for many years been an American citizen and is famous for his small pieces of sculpture, often whimsical in spirit and design, carried out in a series of unusual materials. "The Water Carrier" is more heroic in scale, and in the counterbalance of its full forms is somewhat classical in effect.

The second Logan prize of fifteen hundred dollars was awarded to Louis Ritman for his large figure-composition, "Jullien." Mr. Ritman has spent many years in Paris, and "Jullien" reflects the gaiety of color and some of the spirit animating the later Impressionists. The glimpse of Paris roofs, the flowers and fruit on the table,

the woman's dress and the cretonne-covered chair make a delightful arrangement in combinations and contrasts of blue, rose, mauve and green. The artist, who has come to the School of the Institute to teach advanced painting, was born in Russia in 1889 but received his training in Chicago. His canvas was also awarded the William M. R. French Memorial Gold Medal for a work executed by a former student of the Art Institute.

"Friends," by Jacob Getlar Smith, which was successful in competition for the third Logan prize of seven hundred and fifty dollars, is the work of a young New York artist who studied at the National Academy of Design. Mr. Smith is always sensitive to the rhythmic pattern of his pictures; here the interplay of forms is carried into a serious figure-composition.

Guy Pène du Bois, whose landscape, "Valley of the Chevreuse," won the Norman Wait Harris Silver Medal and Prize of five hundred dollars seems to be deserting his scenes of contemporary life to paint a landscape which is as simple as Derain, and as cool and luminous in its harmonies as Renoir. Unhesitatingly American in feeling is Grant Wood's depiction of an Iowa farmer and his wife, well titled "American Gothic." The painting won the Norman Wait Harris Medal and Prize of three hundred dollars.

"Snow," a "portrait" of a Victorian house, by Francis Speight, was awarded the M. V. Kohnstamm Prize of two hundred and fifty dollars, while Umberto Romano's colorful, "My Granduncle Gaetano," received the Mr. and Mrs. Augustus S. Peabody Prize of two hundred dollars. W. Vladimir Rousseff's "Figure with Still Life" won the Martin B. Cahn Prize for 1930. Four honorable mentions were given in the order named: Landscape, Paul Sample for "The Inner Harbor," Architectural subject, Beatrice S. Levy for "In a Corsican Town," Sculpture, Antonio Salemne for "Negro Spiritual," Portrait, Ivan Le Lorraine Albright, for "Fleeting Time, thou hast left me old."

"HAY FEVER" AT THE GOODMAN

FOLLOWING the stimulating production of Philip Barry's "Hotel Universe," the Goodman Theatre Repertory Company will follow with "Hay Fever," a delightful comedy by Noel Coward. The play is directed by Hubert Osborne, Director of Production of the Goodman Theatre.

Margaret Wycherley, famous on the American stage for more than twenty years, will come to the Goodman as guest star for this production, which starts December 9 and runs nightly except Sundays for four weeks, with regular matinee on Friday; special matinee, December 11. Miss Wycherley has made a reputation in a most varied list of rôles, winning her greatest fame in the works of Ibsen, especially "Rosmersholm." She is the wife of Bayard Veiller, author of "The Trial of Mary Dugan" and "The Thirteenth Chair," and has just finished an engagement in "Defense," written by her son, Henry Veiller.

Miss Wycherley will play Judith Bliss, the middle-aged actress who has retired from the stage, but who cannot forget her flair for theatricals. Through three hilarious scenes she walks like some huge satire on middle-age dotage. Her entire family, David, her husband, the novelist, Simon her son, and Sorel her daughter, live in that atmosphere of superficiality and stage tragedy, forever playing up to her grand climaxes of self-sacrifice and nobility. Each member of the family, unknown to the others, invites a guest down for the weekend: Sorel asks an elderly man, Simon, an elderly woman, Judith, a young prize-fighter, and David, a young flapper. They quarrel over which guest is to get the Japanese room, and are so excited by the time the guests arrive that they entirely neglect them.

From then on the family runs rampant, leaving their four guests confused. Each manages to pretend an engagement with another's guest, and so to play up to the mother's great overpowering consciousness of dramatic self-sacrifice. In their enthusiasm for the game they quite forget



JACOB GETLAR SMITH, "FRIENDS."
AWARDED THE THIRD LOGAN PRIZE

the guests, who steal off, leaving their hosts unconcerned in the midst of a quarrel over David's last chapter to his new book.

First acted in London in 1925 with Marie Tempest, and in New York the same year with Laura Hope Crews, it is Noel Coward at his best. Coward is known in Chicago for "The Vortex" in which he acted about five years ago. He has lately collaborated with his compatriot of the stage, Beatrice Lillie, on a libretto for musical comedy, and brought his revue "This Year of Grace" to Chicago a few seasons back.

THE CHILDREN'S THEATRE

The Children's Theatre, under the direction of Muriel Brown, opened November 22 with her adaption of Dickens' "Oliver Twist" and continues on Saturday afternoons. The cast, which plays through December, includes Henry Barbour, Annadell Keiger, Wendell Phillips, Tom Moore, Stuart Cox, Sidney Slon, Roger Bloomfield, Siva Silbara, Sidney Breese, Jerry Corrick, Harriet Fenner, Sally Price, Edwin Tegner, and Elizabeth Smith, all members of the School of Drama.

AN ARCHITECT'S TABLE

ONE of the most unusual examples of mobile furniture included in the Institute collection was made about 1710 in the Queen Anne period. It is an architect's table of English provenance, the gift of Mrs. Richard T. Crane, Jr.

In the eighteenth century the needs of draughtsmen and amateur artists introduced a new element in the cabinet-makers' shops, i.e., ingenious forms of tables or desks suitable for drawing, reading and writing; or according to the "Cabinet-makers' drawing book," such original pieces were made for a gentleman to write and draw on, to keep his accounts in and to serve as a library. The tables with leg supports developed into desks of small dimensions mounted on table stands. From about 1700 these forms were superseded by a bureau type where the top was united to a supporting chest having a shaped front.

In the construction of Queen Anne tables for private scholars there is nothing fantastic, for fine proportion, excellent wood and restrained decorative elements prevail in the specialized drawer-fitted furniture of the age.

Our example is an architect's table of the composite variety, having a pull-out front, adjustable top, a book cupboard and drawers. Its shape has been treated in architectural fashion with pilasters and recesses behind which compartments are elaborately worked out. The frame is of walnut with occa-

sional marquetry inlay, and an arcaded front. The column forms or "pillar legs" are cleverly housed, so the front appears to be a solid structural unit when closed and not in use. The shaft of the three pillar legs is of pilaster form and fluted from base block to the flat face capital supporting the arcade. The capital is decorated with inlay of acanthoid type, while between the supporting members are two beautifully curved recessed niches of plain paneling.

The leather-covered top is flat, but directly beneath its chamfered edge a sliding drawer unfolds, disclosing not only an adjustable rising desk flap, but a deep well fitted with compartments. The divisions are partitioned for ink, pens, sand-bottle, brushes and all writing necessities, and in addition, for better accommodation to those who draw, a quadrant-shape drawer (to hold special ink and sand) pulls out from the well-side, free of the body. While seated at it, therefore, you may be said to have the whole of its resources at your command.

Drawers and a cupboard are also part of the structure. On the right end are three roomy drawers, the carefully graded

sizes and stylized hardware adding to the interest of the design. Curiously enough the space not devoted to drawers allows a cupboard in the lower left portion. The shelf arrangement in the cupboard is for books and is covered entirely by a door. BESSIE BENNETT.



ARCHITECT'S TABLE, ENGLISH EIGHTEENTH CENTURY
GIFT OF MRS. RICHARD CRANE, JR.

NOTES AND ANNOUNCEMENTS

TO MEMBERS

On December 1, 2 and 3 the School of the Department of Drama will produce its first of a series of Studio plays. The students under the direction of David Itkin, one time a member of the Habima, The Jewish Studio of the Moscow Art Theatre, will present Sierra's "Cradle Song."

In connection with the opening of the Studio Series, the Goodman Theatre offers the members of the Art Institute the privilege of becoming *Subscribers-without-fee* to the plays produced in the small theatre. To become such subscribers, members of the Art Institute must call at the desk at the entrance to the museum and request a season card.

While the subscription is without cost, the member subscribers are asked to attend performances as regularly as it is at all possible. The size of the smaller theatre makes it necessary to limit the attendance to the people who are vitally interested in the productions of the school.

Announcements of current productions will be made in the monthly *Bulletin*. Holders of subscription cards will kindly make definite reservations for a given night by telephone—a precaution made necessary by the limitations of seating capacity. If on a given evening there are vacancies in the theatre a subscriber will be allowed to bring a guest. See further announcement next month.

LAUTREC EXHIBITION

An impressive Loan Exhibition of Paintings, Drawings and Prints by Toulouse-Lautrec, lent by museums and collectors in America and Europe, will open on December 23, 1930, and remain until January 18, 1931. Lautrec was one of the most fascinating draughtsmen of the late nineteenth century; it has been said that no important character or event escaped his sardonic eye during the period of 1885-1900, when he lived in Montmartre, an outcast of a noble French family. This will be the first important exhibition of his work in America, though the Louvre is planning a great retrospective for the spring of 1931.

SHOSHO SEIKAN OSAKA

Through Mr. Sanji Muto, a generous friend of the Oriental Department, the Ryerson Library has recently received the catalogue of his private collection of paintings, "Shosho Seikan, Osaka," 1928—a title so subtle in meaning that it could only be translated by a poet. The idea suggested is that these works of art should be studied and enjoyed while listening to

the breeze through the Pines. With introduction and notes by Mr. Muto, and Mr. Miura, the three volumes contain, I Buddhist subjects, II Chinese and Japanese subjects, III Portraits of famous priests and of Ashikaga Shogun, all attractively reproduced.



ARCHITECT'S TABLE OPEN SHOWING DRAWERS
THE WOOD IS WALNUT

TUESDAY LECTURES

FULLERTON HALL AT 2:30 P.M.

FOR MEMBERS AND STUDENTS

DECEMBER

- 2—Lecture: "Russia Through the Artist's Eye." Dr. Christian Brinton, author and lecturer.

Two lectures by Dr. Edward Howard Griggs, author and lecturer:

- 9—"Naples and the Art of Greater Hellas."
16—"Ravenna and the Early Christian Art."
23—Christmas Holiday.
30—Christmas Holiday.

JANUARY

- 6—Lecture: "The Achievement of Toulouse-Lautrec." Daniel Catton Rich, Assistant Curator of Painting, The Art Institute of Chicago.
13—Lecture: "Winslow Homer, Master of the Sea." Henry Turner Bailey, Director, The Cleveland School of Art.
20—Lecture: "The Development of Modern Austrian Art." Marianne Willisch, Vienna and Chicago.
27—Lecture: "Angkor." Lucille Douglass, artist and author.

EXHIBITIONS

- OCTOBER 15—DECEMBER 15—Etchings of Paris by Charles Meryon from The Clarence Buckingham Collection. *Gallery 18.*
- OCTOBER 20—DECEMBER 26—Collection of Japanese Netsuke lent by Adolph Kroch. Pair of Japanese Screens, Tokugawa Period, lent by K. Matsuoka. Two-panel Screen, Japanese Ukiyo-ye School, lent by Matsuoka. Pair of Japanese Screens, Scene from Gengi Monogatari, lent by S. Shimmura. *Gallery H4.*
- OCTOBER 30—DECEMBER 14—Forty-Third Exhibition of American Paintings and Sculpture. *Galleries G51-G61.*
- OCTOBER 30—DECEMBER 31—Japanese Prints by Utagawa Toyokuni from the Clarence Buckingham Collection. *Gallery H5.*
- NOVEMBER 1—DECEMBER 15—Recent Accessions, Illustrated Books for Children, and Dolls. *The Children's Museum.*
- NOVEMBER 7—JANUARY 15—French Quilting, from the Collection of Elizabeth Day McCormick. Church Embroideries. Hand made carpets for tables and floors, 16th to 19th Centuries. *Galleries A1, A2, A3.*
- NOVEMBER 7—JANUARY 9—Chicago Costumes worn in the 19th Century. *Gallery L4.*
- DECEMBER 4, 1930—JANUARY 25, 1931—Second Annual International Exhibition of Lithography and Wood Engraving. *Print Galleries.*
- DECEMBER 18—JANUARY 12—Christmas Exhibition of Work Done by the Children in the Saturday Morning Classes of the School of the Art Institute. *Children's Museum.*
- DECEMBER 23—JANUARY 18—Retrospective Loan Exhibition of Paintings, Drawings and Prints by Henri de Toulouse-Lautrec (1864-1901). *Galleries 51-53.* Contemporary Illustration from American Magazines. *Galleries 56-57.* Exhibition of Paintings by Louis Ritman. *Gallery 55.* Exhibition of Sculpture by Serge Yourievitch. *Gallery 58.* Exhibition of Work by Advanced Pupils of the Cizek School of Vienna. *Gallery 59.*

GIFTS AND LOANS

ORIENTAL DEPARTMENT

GIFTS

Japanese sake bottle, *Edward L. Baker* (Gal. H4).



PORCELAIN BOWL

Pair Imperial Yung Cheng porcelain bowls, *Lee Van Ching in memory of his Father* (Gal. M2).

7 Japanese dishes and 1 pitcher for Andon, *from the Nickerson Fund* (Gal. H4).

Nō robe, *Mrs. Clyde M. Carr* (Gal. H4).

*Nō robe, *The Orientals*.

*Nō robe, *from the Nickerson Fund*.

LOANS

Pair 16th century Japanese screens and a 17th century Japanese screen, *Kenichi Matsuoka of Tokyo*.

Two 17th century Japanese screens, *Senichi Shimura of Tokyo*.

5 Oriental textiles, *Ganeshi Lall & Son*.

150 Japanese netsuke, *Adolph Kroch*.

ADDITIONS TO THE BUCKINGHAM COLLECTION:

3 Japanese paintings by Toyohiro, Shunman, and Moronobu School (Gal. H4).

K'ang Hsi porcelain box (Gal. M1).

Chin bronze bowl (Gal. H13).

Han bronze drum (Gal. H13).

Han bronze braziers (Gal. H8).

Chinese bronze jar (Gal. H14).

Chinese silver gilt cup (Gal. H14).

Early Han bronze masks (Gal. H8).

Tsin bronze wine jar (Gal. H8).



HAN BRONZE MASK

CHILDREN'S MUSEUM

GIFTS

*Palestinian blue glass vase, *Miss Bertha Leichtman*.

*Egyptian amethyst necklace, *William P. Nelson*.

*Hungarian water bottle, *Mrs. Frances A. Barothy*.

Rabbit, wood sculpture, by Maurice Bardin, *Frank G. Logan* (Gal. 1).

Two books, illustrated by J. Fredericks, *Miss Louise H. Seaman* (Gal. 2).

Set of Folk songs and ballads, decorated by Cynthia Fuller, *Miss Bertha Leichtman* (Gal. 2)

LOANS

Book illustrations, toys, 2 paintings, sculpture, *Bookhouse for Children*.

Fashion prints, *Mrs. Helen Benton Minnich*.

Silhouettes by Engert, *Mrs. Emilie Wild*.

Dolls and costumes, 1865-1869, *Mrs. Mary Wells Goodwin*.

Doll, 1860, *Miss Dorothy F. Chesley*.

Group of pottery made in Hull House classes, *Hull House*.

DECORATIVE ARTS DEPARTMENT

LOANS

Iron gate. Renaissance, *Lent by Mr. and Mrs. Potter Palmer*.

English furniture and glass. 17-18th century, *Lent by Mrs. John Borden*.

Hooked rug. American, *Lent by Watson & Boaler*.

Hooked rug. American, *Lent by Robert Allerton*.

*Not yet placed on exhibition.

THE RESTAURANT

The Cafeteria is open every day except Sunday from 11 to 4:45 o'clock. On Sunday the hours are 12:15 to 8 o'clock. The Tea Room is open every day except Sunday, serving table d'hôte and à la carte luncheons from 11:30 to 2:30, and afternoon tea from 2 to 4:45. Both the Cafeteria and Tea Room will be closed from December 21 to January 5, inclusive. Arrangements for parties and luncheons may be made with Miss Aultman.

LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

A. PRACTICAL LESSONS IN HOME DECORATION

MONDAYS, 1:30 P.M. REPEATED AT 7:00 P.M.

- DECEMBER 1—The Family Taste Considered. 8—Presents for the Home. 15—The House Arranged for Christmas.
- JANUARY 5—Rugs, Antique and Modern. 12—Batiks and Tie Dyes; How to Use Them. 19—Coverlets. By Elizabeth Robertson. 26—Flower Arrangements. By Irma Koen.

B. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS

THURSDAYS, 12:15 TO 12:45, in Fullerton Hall, supplemented with lantern slides especially made for each subject.

- DECEMBER 4—The Muhammadan Collection. 11—Christmas Pictures.

FRIDAYS, 12:15 TO 12:45, IN FULLERTON HALL

- JANUARY 9—American Portraits. 16—American Figure Paintings. 23—American Landscape Paintings. 30—American Winter Paintings.

C. GREAT THEMES BY MASTER ARTISTS (STEREOPTICON LECTURES)

THURSDAYS, 2:30 P.M.

During January these lectures will be a series of Studio Demonstrations, in which Mr. Watson will be assisted by Mr. George Buehr and other artists.

- DECEMBER 5—Painters of the Sea. 11—Painters of Winter.

- JANUARY 8—Figure Drawing. 15—Portrait Sketching. 22—Modeling the Head. 29—Landscape Painting.

D. SKETCH CLASS FOR NOVICES

FRIDAY, 10:30 A.M. TO 12:00 NOON

Mr. Watson assisted by Mr. Buehr

- DECEMBER 5—The Figure in Action. 12—The Figure in Rhythm.

- JANUARY 9—Line. 16—Tone. 23—Color. 30—Composition.

TUESDAYS, 10:15 A.M. FULLERTON HALL

- JANUARY 6—Line. 13—Tone. 20—Color. 27—Composition.

E. GALLERY TALKS IN THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 TO 1:15 P.M. REPEATED AT 7:00 P.M.

Occasionally these talks will be given in Fullerton Hall, Mr. Buehr alternating with Mr. Watson as speaker.

- DECEMBER 5—Forty-third Annual Exhibition of American Paintings and Sculpture. 12—Forty-third Annual Exhibition of American Paintings and Sculpture.

January gallery talks to be announced later.

SUNDAY CONCERTS

FULLERTON HALL

Concerts will be given every Sunday afternoon at 3:15 and 4:15 o'clock by the Little Symphony Ensemble, George Dasch, Conductor. Admission twenty-five cents.

The first concert in December, given on the afternoon of December 7, will consist of the following numbers:

1. Overture, "Fingal's Cave" (Opus 26)..... *Mendelssohn*
2. From Symphony No. 2, A Minor, Opus 55..... *Saint-Saens*
Second movement: Adagio
Fourth movement: Prestissimo
3. Dances from "Nell Gwynn"..... *German*
I. Country Dance
II. Pastoral
III. Merry-makers' Dance
4. "Romance"..... *Tschaikowsky*
5. "Valse Lente" from "Ballet Russe"..... *Luigini*
6. "Polonaise" from "Scenes de Ballet" (Opus 52)..... *Glazounow*

The Cafeteria will be open on Sundays from 12:15 to 8 o'clock.

*CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND PUBLIC SCHOOLS

SATURDAYS, 1:30 P.M. TO 2:20 P.M.

DECEMBER 6—Winter Paintings (stereopticon). 13—Sketching the Winter Scene (chalk talk).
JANUARY 10—Modeling. 17—Soap Carving. 24—Tie Dye. 31—Cartooning.

*This Fund, generously contributed annually by Mrs. Raymond, also provides classes for grade and high school pupils in Fullerton Hall, Saturdays at 2:45 P. M. and Mondays at 4:00 P. M., and a series of assembly lectures by Mr. Watson in the public schools of the City of Chicago. Mrs. Raymond now provides a special fund for eight additional children's scholarship classes in January.

THE DEPARTMENT OF MUSEUM INSTRUCTION

The Department of Museum Instruction offers the following series of lectures in the form of weekly classes which may be entered at any time without entrance requirements. A fee of five dollars is charged for twelve lectures which may be attended any time within the year. There are special fees for the sketch class and the Tuesday evening class. In addition to the regular series of lectures the Department arranges gallery talks for clubs by special appointment. Instructors will be provided for school groups who wish to visit the Institute, either for a general survey of the collections or for study of some particular field. Guide service for visitors may also be arranged.

The following lectures for December conclude the fall schedule. The new series of lectures will begin on January 5, 1931:

MODERN ART. MONDAYS AT 11:00. *Miss Parker*. Modern sculpture. Modern decorative arts.
A SURVEY OF ART, as illustrated in the Art Institute collections. MONDAYS AT 6:15. *Miss Parker*. Courbet and Manet. The French Impressionists.

HISTORY OF ART. TUESDAYS FROM 6:30 TO 8:00. *Miss Parker*. Romanesque art in France. Gothic architecture in France.

THE DEVELOPMENT OF SCULPTURE. WEDNESDAYS AT 2:00. *Miss Mackenzie*. Gothic sculpture in England. Gothic sculpture in Italy.

ART CENTERS OF EUROPE. THURSDAYS AT 11:00. *Miss Parker*. Belgium. Holland.

THE HISTORY OF ART, as a means of aesthetic enjoyment. FRIDAYS AT 11:00. *Miss Parker*. The French Impressionists. French Post-Impressionists.

ART CENTERS OF EUROPE. FRIDAYS AT 6:30. *Miss Parker*. The same as the Thursday course.

HALF-HOURS IN THE GALLERIES FOR THE CHILDREN. SATURDAYS AT 9:20. *Miss Mackenzie*. A series of short gallery tours to help children to understand and enjoy Art Museums. The painting galleries, the period rooms, Gunsaulus Hall, and the Oriental collections will be visited. The tours start from the Children's Museum promptly at 9:20. Free to all children.

SKETCH CLASS FOR NON-PROFESSIONALS. MONDAYS FROM 10:00 TO 12:00. *Mrs. Anita W. Burnham*. This class offers an opportunity to draw or to paint from the costumed model.

THE KENNETH SAWYER GOODMAN MEMORIAL THEATRE

OPENING DECEMBER 9TH

HAY FEVER by Noel Coward, with Margaret Wycherley. Nightly except Monday. Matinee Friday and on Thursday, December 11. Tickets: \$2.00, \$1.50 and \$.75 (balcony) with a \$.25 discount on each ticket to Art Institute Members on the \$2.00 and \$1.50 seats.

Reservations may be made by telephone. Call Central 4030.

PLAYING UNTIL DECEMBER 7TH

HOTEL UNIVERSE by Philip Barry.

GOVERNING LIFE MEMBER

VINCENT BENDIX

GOVERNING MEMBER

ARTHUR W. CUTTEN

NEW LIFE MEMBERS FOR OCTOBER, 1930

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Membership Department.

Miss Allie M. Anderson
Miss Florence R. Anderson
Mrs. Wheaton Augur
Mrs. Gustav T. Bauer
Mrs. Joseph L. Bayard, Jr.
Miss Eugenie K. Brown
Mrs. Henry Lay Carpenter
Mrs. Glenn Carter
Mrs. Ethel Arbour Chase
Miss Anna J. Clifford
Frank P. Collins
Mrs. James L. Cooke
Mrs. C. Dana Corbin
Miss Hazel Cornell
Mrs. Secor Cunningham
Mrs. Raymond R. Dargatz, Jr.
Harley C. Darlington
Miss Grace de Berard
Mrs. Florence Thomas Dingle
Mrs. Robert G. Fitchie

William Gaertner
Mrs. John W. E. Glattfeld
Corliss P. Hargraves
Mrs. Loretta Hitz
Mrs. Walter A. Hopkins
Miss Adelaide Howard
Herman T. Kantzler
Mrs. Abe Kellman
Mrs. Charles Stewart Kerfoot
Mrs. Leroy J. Latas
Frederic D. Logan
Mrs. Julius H. Marling
Mrs. Ethel Sexton Marten
Mrs. David L. Meyers
Nathan G. Moore
Charles J. Morris
Edwin T. R. Murfey
Charles H. Newman
Mrs. George W. Oliver

Mrs. Carl A. Paulson
Miss Minnie C. Roerig
Mrs. Ralph D. Small
Mrs. Helen C. Smith
Mrs. Herbert L. Stern
Mrs. Henry Struble
A. C. Stuart
Miss Anna Sundlof
Mrs. Oscar M. Swenkerud
Mrs. Roy G. Thomas
Mrs. Thomas G. Troxel
J. W. Tupy
Mrs. Albert I. Ullmann
Mrs. George E. Wells
Mrs. Frank E. Wilhelm
Miss Helen D. Wilkins
Mrs. Arista B. Williams
Mrs. William E. Yaxley
Mrs. Anthony G. Zulfer



SILK TOMB-COVER. DAMASCUS, SEVENTEENTH CENTURY. SEE PAGE 119

